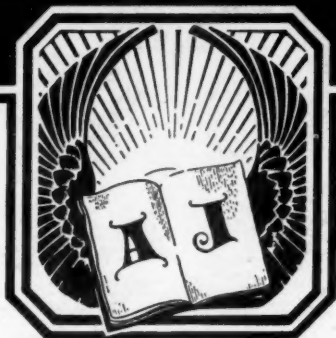


The AUTHOR & JOURNALIST

HOW TO WRITE

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APRIL



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Trade Journal Grist From Legislative Mills

By HAROLD J. ASHE

Roaming Reynolds of the Riviera

By CHARLES M. (CHUCK) MARTIN

A Symposium on Juvenile Writing

By ESTHER REEKS—LILLIE GILLILAND McDOWELL—EVA RAW BAIRD
DAVID H. SMITH—AND A JUVENILE EDITOR

What Makes a Fact Crime Story Click?

By JOHN SHUTTLEWORTH

Ten Hints on Making the Verse Markets

By IRENE WILDE

Semi-Annual Marketing Chart

LITERARY MARKET TIPS—TRADE JOURNAL DEPARTMENT—PRIZE CONTESTS

No Plot—No Ideas— No Nothin'



HOW ABOUT DEAL-A-PLOT?

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Checks and Rejections

Letters to the Editor—Comment from
Writers—Editors—Readers

DIGEST EXPERIENCES WANTED

The reference to digest magazines made in our March issue by Frank Clay Cross has brought to light some interesting experiences which readers have had with these publications. While in a number of cases, it has been disclosed, satisfactory payment has been received for reprint rights, in other cases articles have been reprinted without permission and without remuneration. It appears to be the custom of some of the digest magazines to reproduce material in violation of the copyright laws and against the express orders of the author.

This amounts to literary piracy. If the practice is prevalent, something should be done about it. Readers who have had dealings—satisfactory or unsatisfactory—with the digest and reprint periodicals, are asked to report their experiences by letter to *The Author & Journalist*. Practical suggestions for bringing such "literary pirates" to time—especially suggestions based on experience—are especially sought.

We hope that enough significant material may be accumulated as a result of this call to justify Mr. Cross in developing an article on the subject for a forthcoming issue.

WE HEREBY DO URGE IT

Editor Author & Journalist.

The current issue of *Variety* carries the following news item:

Authors would save money in attempting to peddle their output in the event Congress agrees to a bill offered last week by Senator Arthur Vandenburg of Michigan.

Amending the present laws governing classification of mail matter, Vandenburg's bill would authorize the post office to carry manuscripts at the third or fourth class rates instead of the present first-class fee of 3c an ounce. Charge for third class matter is 1½c for each two ounces. . . .

Perhaps if the writers' magazines and the writers of America would all work together for a change, we might be able to see Senator Vandenburg's bill go through.

Why not, Mr. Editor, urge in your magazine that all writers write their senators and representatives, urging them to support this bit of much-needed legislation!

Sincerely yours,

EDWARD B. COPE.

San Antonio, Tex.

ARE REJECTION SLIPS AN IMPROVEMENT?

Dear Author & Journalist:

It is pretty hard, isn't it, when our cherished manuscript children come home with only a stereotyped rejection slip to leave us asking, "Why, oh why, couldn't they have given me just an inkling of the reason?" But I, at least, have at last found comfort in the following taken from the editorial section of *The Ladies Repository*, January, 1864. How dreadful it would be to have the editorial comment appear on the pages of the magazine!

Here it is:

"Articles declined: The following articles are respectfully declined: Missing; Columbia; Filial Affection; My Childhood's Home; To my Sister; The Young Soldier's Mother; Vashti; Trial and Triumph; Hours of Affliction; The Pearl-drop of Peace; Two Days Spent in Serving God; Soliloquy of One in Sorrow; Whom the Lord Loveth He Chasteneth; In Memoriam; Night; Battle of Stone River. God Manifest in Nature has many good thoughts, but lacks polish and precision. Love and Fame is written with considerable ability, but the plot is too artificial, and the principal characters attitudinize too much."

In another number:

"Potomac Rambles—good; a little too dramatic . . . The Mirage—some parts very good; would be acceptable if much compressed and shortened . . . The Hour of Prayer—pretty good, but thoughts rather commonplace . . . Retrospection—right good, but so near to the measure and style of "The Raven" that it looks like imitation; Poe in his one poem has forever exhausted that measure."

Sincerely,

(MRS.) ELVIRA P. ROBERTS.

Denver, Colo.

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THE AUTHOR & JOURNALIST

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TRADE JOURNAL GRIST FROM LEGISLATIVE MILLS

... By HAROLD J. ASHE

Mr. Ashe has sold fiction and articles to some 160 publications, ranging from trade journals, movie magazines, and household magazines to left-wing newspapers. He has toured California several times as a speaker on political and economic subjects.



Harold J. Ashe

BY the time this appears in print most of the forty-eight state legislatures will be in session again, valiantly trying to catch up on our national hobby of law-making, and at least a few shrewd writers will be cashing in on this pastime via the business magazines.

So far as my experience goes, this field is the only one in which the free-lance writer can seriously hope to attain 100 per cent sales. Among the trade magazines, legislative news is "must"; they may turn down a bang-up good feature, but even a second-rate legislative story commands their undivided attention, because of its far-reaching effect upon their readers.

Oddly enough, to date, this field has been covered in a hit-or-miss fashion. While the daily press swarms its correspondents all over the capitol buildings of our 48 states, the business magazines, because no one of them can maintain a full-time correspondent at every state capital, are out in the cold most of the time, or dependent upon rewrite from the meager stories of trade interest appearing in the daily press.

In my own experience, I have sold every legislative story that I have ever slanted at the business magazines and, therefore, I know that the field is a lucrative one.

Any up-and-coming state legislature worthy of the American tradition for making bigger and better laws can legislate at least 500 bills during one session. This, you understand, involves the herculean task of two branches, upper and lower house, getting together, and means another thousand bills that die still-born in one branch or the other. Either the upper or lower house can conceive a bill; it takes both houses working jointly to give it birth. The process might be called legislative eugenics. Many a bill is killed shortly after conception by abortionists, known by the quaint name of lobbyists. Some of these lobbyists even purvey contraceptives to prevent conception, plying their nefarious business in the swankier hotel lobbies (hence name lobbyist), night clubs, and luxurious apartments, aided by be-aautiful damosels, marked cards, ready check books, and loans—unsecured, oh yeah, just among friends! One friend always is the lobbyist; the other always a legislator.

But I digress. Of the 500 above-mentioned new-born laws, ready to crawl around the state in diapers, at least 50 to 100 have a distinct trade angle and, as such, are of vital interest to one or other of the trades, professions, or industries and, usually, several magazines in those affected fields.

While one man's legislative medicine may be another businessman's poison, readers in both groups want the news. Restrictive legislation against motor-freight carriers is of equal interest to the railroads and the truck manufacturers; likewise motor bus versus railroad, ad infinitum, ad nauseum.

Thus, many a legislative story can be slanted at four or five separate markets covering as many different, but interrelated fields. Woe betide you, however, if you make the mistake of slyly selling the same story to directly competing magazines in the same trade field.

How do you gather the news? Simple! Follow the sessions of the legislature just as a regular newspaper correspondent does. Mix with the reporters and exchange dope with them. Get acquainted with the lobbyists and others representing and fighting for the various special interests. Visit the trade associations of the state and find out what bills they want to see introduced; what impending bills they are opposed to, and in both cases: why! Watch the daily press. A squib in a daily may be worth a thousand words in *Bus Transportation* or *Women's Wear Daily* or 500 words in *Editor and Publisher* or *Automotive Daily News*.

And, a tip in writing your stories. Don't call trade association representatives at the capital "lobbyists." O. K. They are! But it sounds subversive. Call them "trade representatives," the magazines like the sound better. Sometimes you don't even mention or quote them! This is what is known as discretion being the better part of a trade-paper check.

What goes into legislative stories for the business press? Not merely the short resume that the daily press will be satisfied with. The trade papers, if they want the story at all, will want a complete round-up of the legislation, with all of its implications and ramifications. They will want to know how the legislation will affect the trade for good or ill; what role the state trade association played in working for or opposing the bill; the virtues of the law, if any. Direct quotations from the law, where not too legalistically phrased, are desired; other-

wise re-word them so the lay reader can understand them.

Be sure to include the exact name of the bill, its house or senate number and, usually, date enacted and date when it becomes effective. Penalties under the law are imperative in any such story, also exceptions not covered by the law.

Where possible, cite concrete examples of how the law would be applied, possibly using a hypothetical case; trade associations can help on this, shaping to suit their bias, pro or con.

As a by-product of this freelancing adventure in state capitals, the writer, as he gets acquainted with the state senators and state assemblymen, will discover that a goodly number of them are businessmen back home. A short biography and an informal picture will almost always bring a small check from one or other of the magazines covering the legislator's business field. Exception noted: lawyers. There are almost as many lawyers, or so it seems, in state legislatures as there are practicing law.

While you're prowling the state capital, look in on the various departments, particularly motor vehicle and state railway commissions; they are always finishing or starting a report of some kind that may make the trade press.

If you can't dig up stories totaling 1500 words a day for the trade press there is something wrong with you; probably your natural source of wealth is washing dishes in the "Dirty Spoon," instead of spooning out dirt from a state capitol building. It is perfectly clear that your failure won't be the fault of an obliging legislature. In fact, I have a waggish notion that if you get chummy enough with some of the boys, they might go so far as to introduce a bill or two (later to die in committee) to help you out on a dull day.

AN AUTHOR'S DAUGHTER LOOKS AT HER FATHER'S VOCATION

By PEGGY DOWNEY

13-year-old Daughter of Fairfax Downey

I WANT to discuss writing as a vocation for women. It has its advantages and disadvantages, as any other job. One of the advantages is the glamor which surrounds the successful writer. Everyone wants to meet her and ask her about her writing. There are many more disadvantages than advantages. To have the glamor that people seem to think surrounds an authoress you must be successful. Also a writer has many disappointments. You send an article to a magazine and in a few days receive it back with a polite letter saying, "We are awfully sorry but I am afraid we have too much of this kind of thing. Send it in some other time." You then proceed to send it to another magazine and get a long epistle with nothing

much in it except polite remarks and "We are sorry to say this isn't what we want."

If you are writing a book, the worst trouble is you must wait for inspirations. They apparently come very seldom, as I have seen my father sit in the living room for a whole morning and finally with a joyful face scribble down a word. It depends entirely on the public whether your book sells or not. They may want something rather fast, or they may be in the mood for an innocent biography. There is the trouble of getting enough advertising for your book. Your publisher may slave and plaster their window with your books, and people will walk in, pick up a book, maul it and walk out. The average person apparently does this.

Writing is really a gamble.

ROAMING REYNOLDS OF THE RIVIERA

. . By CHARLES M. (CHUCK) MARTIN

Chuck Martin, well known pulp-magazine writer and novelist, scarcely needs introduction to A. & J. readers. His latest book is "Law for Tombstone" (Greenberg).

"Bill Wister eased back on his worn high heels and eared back the hammer. Roaming Reynolds expelled his breath and continued to stare into the twisted face. He could see the trigger-finger tightening inside the guard. And then a pebble rattled down the trail. Bill Wister acted instinctively and whirled toward the sound. His gun roared savagely . . ."

While the reader of this Western story sits forward uncomfortably in his chair, its publisher may loll in his Rolls-Royce. The author, somewhere on the French Riviera, may be putting out the lights of his chateau. That day, he may have written 10,000 words at two cents a word. Two hundred dollars a day.

In such squalor the men who make the pulp fiction struggle—pulp because it is printed on pulp-wood news-print—a \$25,000,000 annual industry. Long hours do the writers slave—at \$10 to \$40 an hour.—*Literary Digest*, Jan. 23, 1937.



"Chuck" Martin

PERHAPS I am getting old, or it may be that this rapidly changing old world of ours has something to do with my inability to make quick decisions, as I formerly did. But have a look and see what you think.

My Hollywood agent wired me to look on page 30 of the *Literary Digest* for January 23. I

did, and learned some things about myself that I never knew before. I tried to decide whether to talk and tell all, or whether it would be better to keep quiet. Then came the February *AUTHOR & JOURNALIST* with a comment about that *Digest* article on the inside cover.

In the first place, just about every old cowhand in the cattle country knows the author of the Roaming Reynolds stories, which appear in *All Western*. I used one of them as an example in my last article for A. & J. I like Roaming Reynolds and Texas Joe because I fathered that pair, and a lot of thousands of people know it. But let's take a look at the paragraph under the passage they quoted from my yarn, "Double or Nothing," with its smashing windup, "two hundred dollars a day!"

All this week I have been pestered by salesmen of every description avidly intent on get-

ting all or a part of that two hundred dollars a day, in spite of the fact that I live on a modern Western ranch, instead of the French Riviera, and don't get two C's a day. Here you have my two reasons for deciding to talk. One is to save myself from the hoorawing I will surely get all through the cattle country when we make our frequent trips for authentic material. The second reason is to play fair with ambitious beginners who might take exceptional cases for their guides, rather than average cases.

It is true that I have written 10,000 words a day; once I wrote 22,000 words in a day and night to meet a deadline (and then did not get paid for the published yarn in the crash of '29). But take it from an old-timer who knows, ten hours a day at writing is too much by twice!

I broke down completely two years ago, and all the money in Hollywood could not induce me to work hard enough or long enough to go through a similar experience. I was working all day and half the night. Couldn't sleep or eat, and when the break did come I was so weak mentally and physically that I thought I was going to die, and was afraid I wouldn't.

For more than four months I was in bed, and during that four months I lost my cover spots on magazines. I did a lot of heavy thinking and decided to keep on living, and it was necessary to make a comeback by writing short stories . . . very short ones. Healthy writers had sold all the long ones. It was then I discovered that a sensible diet in writing was just as necessary as a ditto in food. I don't mean merely for the folks who are serving an apprenticeship; I mean full-time scribes.

Fifteen years in this man's game, and work ten hours a day to earn a living? Not the new-born Chuck. Hunch over that damn typewriter and never get outside for recreation? If such was necessary, then I was not an established full-time writer.

Pounding out hundreds of yarns about cowboys and their work, and forgetting the years when I did the same thing for a living (at forty a month and cakes) and liked it. So Cath and I bought the ranch on a shoe-string, and I started on my writing diet.

Seven-thirty every morning finds me in my studio, and I work with a fresh mind until twelve-thirty. Five hours of hard, uninter-

rupted concentration, after which I don't even talk shop until the following morning. I work at least four hours on the ranch after lunch, and then ride one of the horses a couple of hours. And am I feeling good?

Formerly I thought out plots at night, but not any more. Now I go to bed and sleep eight hours. I never have any trouble with my appetite except when checks are late, and I gained back twenty pounds in a year. This is the proof of my writing diet, and now we will look on the results we call achievement.

For the first time in my career, I hit the mark of a million words published in 1936. To do this I worked five hours a day, five days a week. My average output is 1000 words an hour. I can do more, but I am not willing to pay the price. I can write strong stories only when I am feeling strong, and I cannot maintain my health hunched over a typewriter ten or more hours a day, like a slave chained to a rowboat.

I know several writers who earn two hundred dollars a day—some days!—but most of these draw much higher rates than two cents a word. In wordage production, men like Arthur Burks and Lester Dent are in a class by themselves. And these two have years and years of daily practice behind the swift facility which sounds so easy to the uninitiated. On top of that, both are human dynamos with tremendous energy.

The average top-flight professional does a daily stint of about 4000 words, day in and day out. He could do more, but he won't. And darned few sell all of their wordage, at that. When we are young in the game, we burn up anything we have in the mill of production. Everything except that God-given and toil-perfected quality of Imagination and Interpretation.

WHAT MAKES A FACT CRIME STORY CLICK?

By JOHN SHUTTLEWORTH
Editor True Detective Mysteries

THE number of fact criminal stories now being received in our editorial offices is probably greater than at any time in our history. Also, I would say that the stories themselves are better on a general average. This is not surprising, as this particular field is comparatively new compared with some other fields in literary work. Therefore, writers are improving in their methods.

Our experience is that readers prefer good detective work if they have to make a choice between that and mystery in a story, but the lack of any one element cannot break a story, for too many different elements enter into these fact detective cases, all of which are important. As in the case of fiction stories, or in the field of any other literary endeavor, the so-called "woman element" is most powerful in its appeal to

When you break down you think that you have lost even these, but you haven't. A long rest will restore the physical first, and then the mental. Styles might have changed while you were resting, but you can learn these quickly by reading the magazines for which you write. It is only when you are a non-conformist that you are all washed up. Most of the "arty" scribes I know are too damned lazy to learn the trade to begin with.

There is an old saw which says: "Worry kills more men than work!" Add to that, *Monotony*. A change of pace is as good as a rest. Few established writers will hold down two jobs unless they are greedy for money, or have ambitious wives who are going to keep up with the Joneses no matter what it costs—the husband.

If you keep up the pace too long, the price will be very high. Then, after the break, if you are sensible, you will learn a valuable lesson from the experience and go on a diet with your writing. More and more, writers are learning to play, and in the playing they are finding better health, and clearer minds which reach out naturally to better rates because they are writing better copy.

You may not agree, but there is an old saying: "The outside of a horse is good for the inside of a man!"

I started to write this piece to clear myself of the charge of living on the French Riviera and cleaning up two hundred dollars a day for a few hours' light work. It turns out to be a sort of concrete clinical analysis. The lesson seems clear. When you find yourself going stale and kicking the dog around, just remember that *all* progress is predicated upon change. If you want to increase both your salable output and your rates, how about changing your old obsolete methods and trying a *sensible diet in writing*?

the readers. There are, of course, many varieties of this, but as a factor in detective stories, it plays a prominent part. Add real mystery and real detective work, and we have almost the complete recipe for a powerful and appealing story.

My experience in the past eleven years leads me to believe that ninety-five per cent of the best fact stories are written by active newspaper men who are holding down their jobs with their newspapers while they are writing these stories "on the side." That is one reason why they are good. They are in training all the time in work giving valuable experience, if they are police reporters, which most of them are. One of the first changes which every newspaper man has to make in his style is the constant tendency to "tell the story in the first few paragraphs." It would be

difficult to figure out a worse method for magazine detective stories, and yet it works for their newspaper stories. Also, in the magazine story people become personalities, or they should if the story is a good one, and do not remain simply names.

If fact detective magazines are becoming more popular year by year we should not be surprised, for the entire trend of our times is toward fact and reality. We see this in the book field and in the theatre and

in motion pictures. I believe, too, that the writing of these fact cases can be made a real art, and is a field for good technique as much as is the fiction field. In both fields it is skillful technique and understanding and expression of the human element that succeeds.

Our detective magazines of the Macfadden group were never more prosperous than right now and I believe the future points to even greater circulation and prosperity.

TEN HINTS ON MAKING THE VERSE MARKETS

By IRENE WILDE

THE following memoranda, derived from my own labors in the vinyard of poetry, have helped me in writing verse and in securing a gratifying average of acceptances.

1—*Subject Matter*.—The great themes of poetry have always been and always will be grounded in the basic emotional experiences of the race—love, death, beauty, and the glory and wonder of the world. Such themes possess universality of appeal and provide the surest way to the reader's heart, and to the editor's as well.

2—*Concentration*. Since poetry is the most concentrated form of expression, it requires concentration to write it. Good poems are not "dashed off." "The infinite capacity for taking pains" may not be all there is to genius, but it is an important ingredient in the production of good poetry.

3—*Law Before Liberty*. We must be willing to learn the underlying laws of versification before we can expect to get very far, for poetry, like other arts, is produced by the application of certain laws to a particular medium. The medium of poetry is, of course, words. The laws, termed "Prosody," cover rhyme, rhythm, meter, assonance, form, and many other points. Books containing information on these subjects are available in any public library.

When the laws of prosody have been mastered, we may forget them; but we must have law before liberty.

4—*Words*. The search for what Stevenson called "the inevitable word," the exact word, is as essential to the production of good poetry as the accurate tuning of an instrument is to the rendering of good music. In poetry, the word must be exact not only in meaning, but in color, sound, and connotations.

Avoid queer words—words which attract too much attention to themselves.

5—*Mood*. Suit the meter to the mood of the poem. The lilting trochee may be successfully employed to describe the wiles of a coquette, but may prove disastrous in writing an elegy.

6—*Triteness*. Reject outmoded figures of speech, overworked rhymes, and "the fatal facility of the iambic tetrameter."

7—*Condensation*. Other things being equal, the shorter the poem, the better its chance for acceptance. A fine economy of words strengthens the fiber of the poem.

8—*Criticism*. We should be our own most relentless critic. The more we criticize our own work, the less criticism it will receive from others. It is well, however, to keep an open mind toward such criticism as we may receive from others. That way lies growth.

9—*Perspective*. Let the poem "cool" before sending it out—and, incidentally, yourself also. It is impos-

The author has been represented by verse in *The Saturday Review of Literature*, *Household Magazine*, *New York Times*, *New York Sun*, *Sunset Magazine*, and many others, including practically all poetry magazines. She won seven prizes in poetry last year, including first and second in the Southern California Festival of Allied Arts, first in Southern California Press Club contest, second in the League of Western Writers, and first in the Chattanooga Writers Club national nature poem contest.

sible to appraise a poem while cheeks are glowing and eyes are hung with stars from the excitement of expressing emotion.

"The good is always the enemy of the best." We may have written a good poem, but we should make certain that it is nothing short of our best before submitting it to the practiced eye of the editor.

10—*Point of View*. Put yourself in the editor's place. In submitting a poem ask yourself the question, "If I were an editor, would I accept this poem?" Judging from my own experience, if you are entirely honest, this simple device will save you considerable postage and increase your score of acceptances surprisingly.



BOOKS RECEIVED

BOOKS AND BATTLES OF THE TWENTIES, By Irene and Allen Cleaton. Houghton Mifflin. \$3.00.

Entertaining gossip about writers and literary movements of the period in American literature from 1920 to 1930. The most significant chapters deal with the various censorship struggles of the past decade. Listing such novels as Jurgens, *Ulysses*, and *The Sun Also Rises*, the authors entitle this period "the bawdy twenties." Dadaism and similar movements are discussed. The impression to be gained from the book is that Theodore Dreiser is the tall figure of the decade.

MAID UNAFAID, by Louella Woodford. Godwin, New York, \$2.

Jack Woodford, Warner Bros. scenario writer, frequent contributor to A. & J. pages, author of novels published under his own and half a dozen pen names, and of that best-selling book on authorship, "Trial and Error," evidently has passed on his literary facility to his daughter. "Maid Unafraid" is the second novel of this talented eighteen-year-old young woman—the first having been issued under a pen name, as she did not wish to seem to be trading on her father's reputation. "Maid Unafraid" is a modern story of a young nurse who falls in love with the man who blames her for the death of his brother and the paralysis of his mother. How the twists of fate first complicate the affair and then destroy the barriers forms the basis for this very well-done psychological novel.

||| A SYMPOSIUM ON JUVENILE WRITING

RECENT A. & J. articles on writing for the juvenile markets have brought forth a flood of correspondence and a number of articles taking issue with the authors. We had no idea that the subject was so controversial! In order to give a representative number of these correspondents opportunity to be heard, the symposium which follows has been arranged.

The editors do not agree with all of the statements made in these comments, but freely admit that the contributors may be right in their differing opinions.

When Mrs. McDowell, for example, charges that Will Herman failed to tell how he accomplishes his volume production, we feel that she has overlooked the implications of such articles as his "A Juvenile Article Idea List" in the December, 1936, issue. And we cannot agree at all with Mr. Smith's point of view. In the article, "Does Juvenile Miscellany Pay?" by Mr. Herman, in our August, 1936, issue, to which he seems particularly to refer, we see no "boasting," but simply a helpful, documented case history showing that juvenile writing may be made to pay. Why it should be reprehensible for a juvenile writer to desire to make a good living from his writing is difficult for us to understand. There is no warrant that we can see for charging that this is his sole motive. But we are glad to publish the statement, for its thought-provoking value.

For a clincher, we have a statement by an editor connected with one of the larger religious publication houses. She prefers to remain anonymous, feeling that this will be kinder because some of the writers whom she has answered are contributors to her house. Her comments are right to the point, and, we believe, should be read and reread by any writer interested in this field.

HOW LARGE IS THE SUNDAY-SCHOOL STORY-PAPER MARKET?

By ESTHER REEKS

TWENTY years ago, when the writer of this article began contributing to the Sunday-school story papers, she found them a comparatively easy market to make. While checks were seldom large, they did come in with pleasing regularity for informative, what-to-do, and editorial articles of various lengths, together with a few stories.

In 1930, she became ill and for a number of years was unable to do much writing. About this time, also, came the depression. Last year, she began submitting

to these markets once more, but found selling much harder than formerly. She does not believe that this is because her work is not up to past standard but, rather, because there are reasons why juvenile material is not in demand as it once was.

For one thing, practically all Sunday-school papers are now using less material—at least in the form of articles—than they were five or six years ago. The explanation for this may be found in the fact that in the last half dozen years a radio has been placed in almost every home and children, as well as adults, are spending much time in *listening* instead of in *reading*. Be that as it may, it is true that editors are cutting down on the amount of material used.

A good example of this is found in *Young People*, issued by the American Baptist Publication Society.

For some time past this paper has shown a tendency to enlarge the size of its pictures; but with the first of last October an even more radical change was put into effect. The entire paper is now published in rotogravure, with the last page given over wholly to pictures and the front page very nearly so.

Not only this, but the type has been enlarged so that there are now only ten lines of reading matter where previously there were eleven, while the columns ar about one-half inch shorter.

This makes a very attractive periodical, but lessens the demand for manuscripts from the free-lance writer.

Before the depression the David C. Cook Co. issued a half dozen story papers, printed in small type and containing a great many articles, long and short, on all sorts of subjects. Now they publish five, in larger type, with more space given to pictures and but few articles, many of which appear to be staff written.

Another reason for the shrinkage in markets is the fact that while a few years ago almost every denomination bought its material direct from the author, many of them now obtain it through a syndicate.

About five years ago, the writer began to notice the frequency with which the same serial would appear in a half dozen or more papers, published by different denominations, at the same time. But only recently has she become aware that the same can be said of other material also.

Last March, a number of short articles of different types were returned from a publishing house listed in nearly all the writers' markets, with a note saying that the editors were no longer buying such material from the writer, but securing it from the Story Paper Syndication Bureau at 420 Plum St., Cincinnati. This, they advised, was overstocked for the time, but later on it might be well for me to submit direct to them.

I failed to do so until January of this year. Then I sent them an inquiry asking for a statement of their needs. In reply, I received the following letter:

Dear Madam:

The story papers at the Methodist Book Concern do most of the buying for the informal syndicate arrangement among church school papers. I am not at liberty to give a list of the cooperating houses except to say that all church boards affiliated with the Editorial Section of the International Council of Religious Education, with headquarters in Chicago, are eligible to cooperate in this syndicate.

At present, our needs for the year are pretty well

planned for. We are making no new assignments now.

Yours sincerely,

ALFRED D. MOORE.

On securing a directory of the church boards affiliated with the Council, I found listed therein the names of thirty-seven different denominations in the United States and Canada. These include all to whom the writer has sold—and she has sold in the past to almost half of them—except the Southern Baptist at Nashville, Tenn.

How extensively all of these boards make use of the privileges of their association with the syndicate, can only be guessed at. Undoubtedly, a considerable number do draw all their material, not staff-written, therefrom. Others probably prefer to be more independent—and also more exacting in their demands—when they do buy direct from the author.

From all this, it would seem that the Sunday-school story-paper market today is a much more limited one than it was a few years ago. And when one takes into account, also, the fact that many more people are writing now than formerly, it becomes evident that a great deal of postage can be wasted on this field if one does not study markets carefully before submitting manuscripts.

JUVENILE WRITING AS I SEE IT

By LILLIE GILLILAND McDOWELL

IN recent numbers of *THE AUTHOR & JOURNALIST* Will Herman and Dennis Stovall presented articles setting forth the returns accruing from juvenile writing. Mr. Herman wrote so glowingly that he no doubt caused a flood of manuscripts to pour in on the already overstocked Sunday-school periodicals—the best market for this type of writing. Mr. Stovall's more moderate estimate may prove a Peoria Dam to this flood, as I hope this I am writing may do.

I have written and sold juvenile material to Sunday-school and other "kid" papers for more than thirty years. I therefore may reasonably claim to know juvenile markets. I have found a new trend in them in the last two years to which I wish to call attention here.

But first I beg those who read Mr. Herman's article to consider some points which have a bearing on the subject in hand. He states that some of his manuscripts make twenty or thirty trips before they are sold, yet he does not deduct from his statement of monthly income the extra postage bill that must entail. He does not speak of time out for recopying dog-eared manuscript. Mine need a new dress frequently! He does not tell by what wizardry he is enabled to find and classify in two hours, data for the six or eight manuscripts he turns out the next day. Of course, volume production is Herman's answer to complaints the rest of us may make about loss of income from editors' delay in reporting and paying. But few can type as rapidly as Hr. Herman does. Fewer yet can transcribe their articles directly on the machine. Some of us have to stop semi-occasionally or oftener to wipe the baby's nose, not to mention the less important interruptions to which we are subjected!

There has been so much change in market conditions during the recent depression that I think I see the fatal handwriting on the wall for the writer of juvenile stuff unless he does as I and a number of my friends have resolved on doing; i. e., branches out to include some writing for the slicks and even for the pulps if necessity compels, and secures the services of an agent.

While syndicates operated by publishers of Sunday-

school papers have been functioning for several years, many writers do not know that such syndicates exist. Inquiry to these as to type of material wanted, rates, etc., elicit unsatisfactory and evasive answers, leading one to the conclusion that much of their matter is staff-written, and contributed matter arranged for, since the same names among the big juvenile writers appear over and over in the papers patronizing these concerns. Though they call themselves syndicates, perhaps they should not be so classed. Rather they represent an arrangement between papers to "swap" with each other republication rights on material they have printed in their papers. However, it is true that their operation is more and more tightening the market.

Again, whole Sunday School papers are syndicated. Examples of this are, *The Guide* and *The Hi-Way*, exact duplicates respectively of *The Classmate*, Cincinnati, O., and *The Friend*, Dayton, O. Whether this policy is being followed by other Sunday-school publications I do not know, but it is likely to be adopted by many of them sooner or later as a matter of economy.

A policy which has long been in existence among editors of Sunday-school publications is to bargain with writers for the privilege of reprinting articles and stories which strike their fancy. In a few cases whole papers are made up of material so acquired, since it can be had more cheaply. The editor of a Sunday-school paper published in Chicago wrote me for permission to run an eight-part story of mine which had just been serialized in another paper and asked me to state my price. He demurred at the sum asked, saying that he had been able to secure book-lengths from a certain popular writer for from \$15 to \$25: I sold to him at the "happy medium" of \$20. (Authors wishing to augment their incomes should be careful always to reserve second serial rights on their stories.)

It is apparent that these publishers are finding it more and more necessary to cut costs, the principal cause being that Sunday-schools are cutting their supplies to the bone, in some cases doing away with helps entirely, in others adopting a do-without policy for a given time.

To my mind the biggest difficulty confronting the present-day writer of juvenile material is the unfair policy some publishers have adopted of late (whether consciously or otherwise) of waiting so long to report on manuscripts and holding back payment far beyond the former customary period. In the face of such procedure what is the writer to do, who, like myself, must depend upon writing for his sole income? Direct protest is hardly practical, and is not considered ethical. One may not quarrel with his bread and butter. I write to the editor only on extreme provocation and then not demanding, but courteously. I find that it pays. But it becomes increasingly clear that writers should find some method of concerted action against the violation of business ethics now common among all too many publishers. Particularly is it annoying to have seasonable material held over-long. It is now weeks after Christmas, and I have just had back a Christmas poem, hopefully sent out in mid-summer that it might have chance with several editors if need be. But the first one, perhaps philanthropically inclined, kept it until it had become too late to send it out again, that it might escape possible editorial rebuff elsewhere! One of my pet peeves is the editor who will retain a manuscript for months, then return it with "Overstocked" scrawled across its face, giving its author a little gratis job of re-typing!

The most annoying experience I have had as a writer came through the editor of one of the leading Sunday-school publications. I sent him a lengthy article

on "The Oriental Interpretation of the Twenty-third Psalm." Months afterward I received it back, crumpled and sick-looking. A few weeks later I was surprised to find in his paper a series of brief articles by this editor himself on this Psalm, following my outlines throughout. I might have considered this a mere coincidence had he sent with my returned article a note of explanation or apology. I sold the article at a good price to the next market to which I submitted it, so my peeve comes solely from the unethical, not to say dishonest, way in which I was treated by the first editor.

I would not have it thought that I have a chronic "grouch" against editors as a whole. Many of them have proved to be my very good friends; some have treated me far better than I deserved. It is the purpose of this article merely to point out some of the difficulties now in the writer's way and to forecast others looming on the horizon, that he may be ready to meet them.

And do not suppose for a minute that I do not think writing is the game most worth following! If pen-pushers can get together and find a way out of the difficulties I have mentioned here, juvenile writing may again become a profitable business, even for those of us who cannot reach to, and hardly dare to aspire to Herman heights!

GIVE THE SUNDAY-SCHOOL EDITOR TIME

By EVA RAW BAIRD

LIKE Will Herman and Berton Braley I have sold many manuscripts to companies that have previously rejected them. In one outstanding case, my line consisted of column fillers of methods' suggestions. The Sunday-school publication company returned about half of my material, and the half they returned, so far as I could see, was just as good as the half they kept. I kept all my returned material and began watching the periodicals of this concern. When the time seemed opportune I submitted previously rejected manuscripts. Over a period of years I sold that company eighty per cent of what I offered, after my original score had been only about fifty per cent.

My best finding, however, is to let the editor hold a manuscript as long as there is a possibility of favorable consideration. Who has not had the experience of writing letters of inquiry concerning a manuscript that has been out for some time, and receiving it back by return mail? The editor might have used that article or story next week or next month, but he takes no chances on the impatience of writer folks.

Where did we get this idea that we must turn our writing into money almost before the ink is dry? We are not working on a salary which falls due on a certain day of the month. We are investing and selling. The best investment may take time, and the best salesmanship in the world is that which builds up the good-will of the customer. "What are you going to do when the rent comes round?" may be the question staring you in the face. But there will always be rent to pay, and if you can shift from a hand-to-mouth basis you may give your selling prospects quite a lift. My own income from writing runs to a reliable monthly average. What difference does it make whether that average comes from work done last week or last month or last year? I can always use the money.

All my observations are limited to the Sunday-school field; it may be that these editors are an unusually friendly sort. I am sure I make more sales by considering them as folks than as figureheads. Their problems are difficult, and if a pile of reserve manuscripts helps in their solution, I am quite willing to

have my material in the pile. There are a dozen editors scattered through the church publishing houses with whom I have the understanding that if my material is suitable but not timely they are quite welcome to hold it until the opportune time for its use arrives. You may feel under these circumstances your material should be accepted even though you wait for publication to receive payment. But the narrow financial margins on which Sunday-school papers are published permit the editors to take little risks. We are up against a condition, not a theory.

I hold no brief for my method of procedure. I simply record it as my experience that I sell more manuscripts by telling the editor to take his time considering my work than I do in rushing it through a long list of markets. I have sold many articles that remained in an editor's hands from three months to a year. I sold a little story once that had reposed in an editor's desk for five years! That would not have happened but for my own carelessness in failing to record the address to which I had sent it.

Sunday-school editors do not clutter up their desks with unsuitable material. Upon insistence they return promptly manuscripts which they like, but which they cannot use immediately. As I see it, the making up of a single issue of a Sunday-school paper is much like preparing a meal from a well-stocked pantry. Why not have your writing at the editor's hand when he needs exactly what you can produce? You can turn a lot of rejections into acceptances, if you are willing to make haste slowly. Those stories or articles of yours which the editor holds become something on which (it is a "she" usually with these papers) depends. Your manuscript, which has lain idle for two or four or six months just fits into the unfinished column or complements something in the paper. Your work has become part of the editor's stock-in-trade. More than once I have been asked to pinch-hit by an editor whose opinion of my work in some particular line has been built up through having so often in hand that kind of material from me. The special assignment offsets the times of waiting in the past.

PROFIT MOTIVE SHOWS BAD TASTE

By DAVID H. SMITH

AT risk of being termed a chronic kicker—although I don't believe that I write more than one letter like this a year—I wish, with some reluctance, to record a protest against Will Herman's articles on juvenile writing.

If there exists any one field of literary endeavor wherein absolute sincerity is demanded, it is juvenile writing. I am not challenging Mr. Herman's sincerity when he writes fiction and non-fiction material for young people's and children's publications. In my opinion, however, it seems banefully out of place for him openly to boast of his materialistic success in so doing.

All writers, from the smug, complacent and blase professionals at the top, down to we struggling beginners, are dominated to varying extents by the profit motive. Such is only fair, for we live, at least vegetate, under a profit system, and we must be mercenary to be practical. Undefined idealism is excellent as a moral stabilizer, and as such it has its place, but it pays no grocery bills, and our creditors are none the more lenient toward us just because we might happen to have a halo around our troubled domes. I don't begrudge Mr. Herman's success, any more than I do that of H. Bedford-Jones—but the youngster ventures beyond the realm of propriety when he flaunts his accomplishments in commercial terms. Witness his statement: "I averaged between \$50 and \$150 a week..." No, it simply doesn't look right.

It might be stated that H. Bedford-Jones and other top-notchers have also written, sometimes quite glowingly, of how much they earn. Yes, but they don't pretend to be anything else but commercial fictionists. They don't write editorials, miniature sermons, or educational fillers with a Christian undercurrent. Furthermore, they have gained their pinnacles by intrinsic merit. Pulpsters, in particular, really earn their money. Their stuff comes out of the old bean, and does not consist of re-written and re-hashed dope culled from the pages of history books, geographies, biographies, etc. When any of them average between \$50 and \$150 a week, every penny of it is really deserved.

Mr. Herman's attitude is much the same as the one I might have assumed nearly ten years ago, when I contemplated entering the ministry after finishing high school. Well-meaning friends advised me that there was "good money" in that profession. Anyhow, I had sufficient doubts—about other factors as well as the financial returns—so that I veered to another extreme and became a newspaper man. And even if there is good money in the ministry, a sincere preacher, however rare an entity he may be, will not allow that to be more than a secondary issue in his life. He will not be concerned with the profits of religion.

By the same token, a writer of bright Will Herman's type may contribute reams of copy to religious and young people's papers with a profit motive privately in mind—that's his own business—but he shows downright bad taste in so promiscuously betraying his motives.

SOMETIMES THE EDITOR READS THEM

By A Religious Juvenile Editor

SOMETIMES the editor reads the writers' magazines, and sometimes he has certain articles called to his attention. So when writers talk shop, editors who may be "listening in" are often impelled to set them right about certain misconceptions they may be passing on to those who are less informed.

Before passing on a tip to another writer, make sure that the tip was not a personal one to you. When an editor tells a contributor he wants a certain kind of material, he does not always want that fact broadcast in a writers' magazine appearing in print several weeks after his need has been satisfied.

Another failing of the overzealous young writer who has succeeded in landing his material with an editor, is to deprecate himself. "So and So's magazine," he says with touching modesty, "is easy to sell to." He may go farther and say, "You don't need to know how to write to sell to such and such a group of magazines." Imagine the editor reading such a comment on his periodicals, or his field in general! Take it from me, selling is an accomplishment, and you don't need to be ashamed of it or say that your work wasn't any good anyway. Perhaps it wasn't. But you succeeded in giving an editor what he wanted and that is half the business of writing!

Don't flood your market. On one payment day in our office, a package came by airmail containing by actual count sixty-five manuscripts, all articles, and all by one man. By the time I had gone through them I didn't care if I never saw another by him. I did, of course, and am proud of the fact that I was fair enough to buy two or three, although I'll admit I was weary of his style. But every editorial office has certain pet "pests." A pest is a writer who sends an inordinate amount of material, refuses to learn by past experience, and encloses loose stamps instead of stamped, addressed envelopes. Sometimes he sends a bunch of as many as thirty or forty in one month, and when they have been returned he may write to the

editor to know why. Sometimes he resubmits them, thinking the editor won't know the difference. Very often the articles are mediocre, and the editor has no recollection of having read them before, hasn't time to check back over the several cards his "pest" has filled in the last few weeks, needs an article of about that length, and buys it. And then—try to stem the flood! We have several such writers whose unopened envelopes, stuffed to bursting, bring a groan from the editor who gets them.

Don't boast of the manuscripts which you sold an editor after he had turned them down. There are several reasons why that can happen, but it is strictly between you and the editor, and it doesn't help you if the editor hears you suggesting that maybe he hadn't read them the first time, or was in a bad humor, or a number of other things.

Regardless of advice to the contrary, the writer owes it to the editor at least to know for what magazine he is submitting the manuscript. Look what sometimes happens. A manuscript is addressed to the publishing house generally. It may be anything from a bunch of orders to a synopsis of a novel. It is opened by the general mail clerk who has no way of judging it except by opening it. It is sorted for the department for which it belongs. In the department it is again opened by the clerk who takes care of the mail. The first page starts with conversation, so she thinks it may be a story and passes it over to the editor of the young people's story paper. After reading a few sentences this editor finds it is a primary story and turns it over to the editor of the primary story paper. This one gets a little farther along and discovers that the conversational opening was just an interest-intriguer and it belongs to a teacher's magazine. Very often the same envelope will contain material for all those different periodicals, and after each editor has extracted the manuscripts that interest him for his paper, by superhuman systems of checking and re-checking they are all assembled again and finally get back to the author. Very often one of the editors concerned has to type an envelope for his batch because one of the others had used the enclosed envelope to return his. An envelope addressed, "Mr. So and So, editor Such and Such," would go directly to his desk and be handled without all that office routine. Besides being safer and quicker, it is, of course more courteous, as fully ninety per cent of the manuscripts sent to an editorial office are entirely unsolicited. Articles may be written with a whole field in mind, but when the writer knows the name of the magazine at least, there is a chance that it might have been written with its needs in mind, or that it was chosen after a little consideration of its requirements.

Don't urge all writers to flock to the field that you are succeeding in. It is *not* possible for everyone to write juvenile articles. And if everyone tried it with moderate success, you'd be out in the cold, perhaps, or find that the competition cut into your earnings very drastically. The religious juvenile field is much more limited than it was, say ten or fifteen years ago. Established writers know that, and they know why, and we rather smile when we hear some enthusiastic young fellow discovering the gold fields and urging others to come along! There's a market—yes. But a living? Well, maybe, but be prepared to write a tremendous lot, spend a lot on postage, and run the risk of being a "pest" in an editorial office—a high price to pay for a living which at best is moderate and precarious.

As a general thing religious juvenile editors are courteous, so if you don't get a call-down after a breach of professional ethics, don't think that you have certainly "put something over" on the editor. The chances are that you haven't.

The Author &
Journalist's

MARKETING CHART

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LISTING PRIMARY MARKETS FOR VARIOUS TYPES OF MATERIAL

Since there is a great deal of overlapping among various types of magazines, this list should be regarded as indicating the primary markets for certain types of material. Secondary markets may exist in other classifications. For example, a romantic Western story may fit into the formula of one of the male-interest Westerns, if girl interest is not too pronounced. Again, a "quality group" story might find a place with one of the general or women's magazines. Addresses and detailed requirements of the various magazines may be obtained by referring to the Quarterly Handy Market List, published in the March, June, September, and December issues of The Author & Journalist.

FICTION MARKETING CHART

| QUALITY GROUP | WOMEN'S AND FAMILY MAGAZINES | ACTION AND PULP MAGAZINES—MALE INTEREST | |
|--|--|---|--|
| <p>a—Stories of distinction, literary merit; plot subordinate to character. Realistic, psychological, subtle, interpretative; primary appeal to intellect.</p> <p>American Mercury Atlantic Monthly Forum Harper's North American Review Scribner's Story</p> <p>b—Literary and "experimental" types; sophisticated, artistic, radical, proletarian; small payment or none.</p> <p>Frontier and Midland New Masses Prairie Schooner Southern Review Virginia Quarterly Review</p> | <p>a—National magazines of general woman interest; love, domestic, social problems; skillful, sophisticated treatment.</p> <p>Canadian Home Journal Chatelaine Eve Good Housekeeping Harper's Bazaar Household Magazine Ladies' Home Journal Mademoiselle McCall's Pictorial Review Women's Home Companion</p> <p>b—More restricted in theme and style; sentimental and unsophisticated in treatment.</p> <p>American Cookery Family Circle Farmer's Wife Holland's Toronto Star Weekly Woman's World Woman Today</p> <p>c—Small-town and rural appeal.</p> <p>Canadian Countryman Comfort Country Home Family Herald and Weekly Star Gentlewoman Good Stories Grit Mother's Home Life National Home Monthly Progressive Farmer Successful Farming</p> | <p>a—General Adventure</p> <p>Adventure All Star Adventure Argosy Blue Book Complete Stories Doc Savage Magazine Five Novels Monthly Popular Thrilling Adventures Top Notch True Adventure Tales</p> <p>b—Detective, Crime, Mystery, Gangster.</p> <p>Ace G-Man Black Book Detective Black Mask Clues—Detective Stories Dan Dunn Detective Action Stories Detective and Murder Mysteries Detective Fiction Weekly Detective Story Detective Tales Dime Detective Magazine Dime Mystery Book Federal Agent Feds G-Men Mystery Adventures Operator No. 5 Phantom Detective Pocket Detective Popular Detective Secret Agent "X" Shadow Magazine Skipper Spider Star Detective Sure Fire Detective Ten Detective Aces Thrilling Detective Whisperer</p> <p>c—True Detective Group.</p> <p>American Detective (Cases) Daring Detective Dynamic Detective Front Page Detective Inside Detective International Detective Cases Master Detective Official Detective Real Detective Startling Detective Adventures True Crime Stories True Detective Mysteries True Gang Life Undercover Detective</p> | <p>Lone Ranger Masked Rider Western New Western Popular Western Quick-Trigger Western Real Western Red Seal Western Smashing Western Star Western Ten Story Western Texas Rangers Thrilling Western Two Gun Western Novelets West Western Aces Western Action Novels Western Action Thrillers Western Fiction Monthly Western Novel and Short Stories Western Story Western Trails Wild West Stories and Complete Novel Magazine Wild West Weekly</p> <p>f—Scientific, Pseudo-scientific, Futuristic.</p> <p>Amazing Stories American Boy Argosy Astounding Stories Flash Gordon Thrilling Wonder Stories Weird Tales</p> <p>g—Supernatural, Weird, and Horror fiction.</p> <p>Horror Stories Terror Tales Thrilling Mystery Weird Tales</p> <p>h—Sport.</p> <p>Ace Sports All American Sports Best Sports Dime Sports Fight Stories Knockout Popular Sports Post Time Sport Sport Story Sports Novels Thrilling Sports Turf & Sport Digest Turf and Tanbark</p> <p>i—Miscellaneous</p> <p>Complete Northwest Novel North West Stories Railroad Stories Real Northwest Novel</p> |
| GENERAL MAGAZINES | | | |
| <p>a—National magazines of broad general interest; adventure, achievement, romance, humor, social problems; skillful development.</p> <p>American Collier's Cosmopolitan Liberty Maclean's Redbook Saturday Evening Post</p> <p>b—Similar but more restricted in field; appeal to special classes or localities.</p> <p>American Hebrew Bachelor Blade & Ledger B'nai B'rith Canadian Magazine College Humor College Life Columbia Coronet Country Gentleman Country Home Elks Magazine Esquire Farm Journal Globe Jewish Forum Menorah Journal Opinion Overland Monthly Sentinel This Week Yankee</p> | <p>RELIGIOUS</p> <p>Adult Bible Class Monthly Ave Maria Canadian Messenger Christian Advocate Christian Herald Improvement Era Lookout Magnificat Messenger of the Precious Blood Messenger of the Sacred Heart Miraculous Medal New Outlook (Canada) Progress Queen's Work Sign, The Union Signal Also Juveniles, religious type</p> | <p>d—War, Air, and Air-war</p> <p>Air Trails American Legion Monthly Dare-Devil Aces Flying Aces Foreign Service G-8 and His Battle Aces Lone Eagle Our Army Sky Fighters Stars and Stripes Tailspin Tommy War Birds Wings</p> <p>e—Western Stories</p> <p>Ace High Action Stories All-Western Best Western Big-Book Western Complete Western Book Cowboy Stories Dime Western Magazine Double Action Western Greater Western Lariat Story</p> | <p>LOVE-STORY, ROMANTIC PULP MAGAZINES</p> <p>a—Romantic Love; Glamorous, Emotional, Melodramatic.</p> <p>All Story Best Love Magazine Four Star Love Love Book Magazine Love Fiction Monthly Love Romances Love Story Pocket Love Popular Love Romance Magazine Smart Love Stories Sweetheart Stories Ten-Story Love Thrilling Love Magazine Young Love</p> <p>b—Western Love Stories.</p> <p>Golden West Ranch Romances Rangeland Love Stories Romance Roundup Romantic Range Thrilling Ranch Stories Western Trails Western Romances</p> |
| SEX AND RISQUE | SMART—SOPHISTICATED | | |
| <p>Bedtime Stories Breezy Stories and Young's French Night Life Stories Gay Book Gay Broadway Gay Parisienne High Heels La Parée Stories Modern Adventurers Paris Nights Pep Stories Saucy Movie Tales Saucy Romantic Adventures Silk Stocking Stories Snappy Magazine Spicy Adventure Stories Spicy Detective Spicy Mystery Stories Spicy Stories Spicy Western Stories Tattle Tales 10 Story Book</p> | <p>Esquire Gay Book Harper's Bazaar Mademoiselle Mayfair New Yorker New York Woman Town Tidings Vogue</p> <p>CONFESSION</p> <p>Love and Romance Modern Romances Popular Confessions Real Life Confessions Romantic Stories Secrets Thrilling Confessions True Confessions True Experiences True Romances True Story</p> | <p>SMART—SOPHISTICATED</p> <p>Esquire Gay Book Harper's Bazaar Mademoiselle Mayfair New Yorker New York Woman Town Tidings Vogue</p> | |

(Continued next column)

| SHORT SHORT-STORIES | | | |
|---------------------------|-----------------|-------------------|---------------------------|
| Adult Bible Class Monthly | College Humor | Jewish Forum | Redbook |
| American Cookery | College Life | Judge | Romantic Stories |
| American Hebrew | Collier's | Liberty | Rural Progress |
| Ballyhoo | Cosmopolitan | Mademoiselle | Successful Farming |
| Bandwagon | D. A. C. News | McClure Syndicate | 10 Story Book |
| Black Mask | Elks | Miraculous Medal | This Week |
| B'nai B'rith | Esquire | New Masses | Timely Teacher Topics |
| Christian Advocate | Gay Book | New Yorker | Union Signal |
| Household Magazine | Globe | Our Army | United Feature Syndicate |
| | Grit | Overland Monthly | Waldorf Astoria Promenade |
| | Improvement Era | Pennac | Yankee |

NON-FICTION MARKETING CHART

These classifications are necessarily intended to be only suggestive, since there is a vast amount of overlapping between various types of periodical. Certain special and technical classifications (such as Business, Religious, Scientific, Trade, etc.) are not included here, because they are clearly segregated in the Author & Journalist's Handy Market List.

| FEATURE ARTICLES | | POLITICS—ECONOMICS—SOCIAL QUESTIONS | LIGHT, SATIRICAL ESSAYS—SKETCHES—HUMOR |
|---|---------------------------|-------------------------------------|--|
| a—General field; human-interest, national affairs, sport, industry, achievement, inspiration, personalities, etc. | American Press | a—Conservative. | Ballyhoo |
| American Canadian Magazine | Arcadian Life | American | Bandwagon |
| Collier's | Atlantica | American Mercury | College Humor |
| Columbia | B'nai B'rith | American Review | College Life |
| Coronet | Canadian Magazine | Atlantic Monthly | D. A. C. News |
| Current Digest | Christian Science Monitor | Barron's | Esquire |
| Cosmopolitan | Commonweal | Collier's | Eye Opener |
| Country Gentlemen | Fortune | Cosmopolitan | Film Fun |
| Country Home | Jewish Forum | Elks | Gay Book |
| Current History | Leisure | Forbes | Harper's |
| Elks | Menorah Journal | Liberty | Harper's Bazaar |
| Liberty | Opinion | Nation's Business | Judge |
| Maclean's | Overland Monthly | North American Review | Lu-Lu |
| North American Review | Rural Progress | Real America | Pennac |
| Real America | Toronto Star Weekly | Review of Reviews | Movie Humor |
| Redbook | Yankee | Rotarian | New Yorker |
| Review of Reviews | | Saturday Evening Post | Ringmaster |
| Rotarian | | Virginia Quarterly Review | Saturday Night |
| Saturday Evening Post | | Yale Review | Waldorf Astoria Promenade |
| This Week | | (also Business Magazines) | |
| b—Woman's field; similar to above, with emphasis on household, domestic, child care, and feminine interests. | | b—Liberal and Radical. | |
| American Cookery | | American Spectator | ASTROLOGY—OCCULTISM |
| Canadian Home Journal | | Christian Century | American Astrology |
| Chatelaine | | Common Sense | Horoscope |
| Eve | | Economic Forum | International Astrology |
| Farmer's Wife | | Forum | Magazine |
| Good Housekeeping | | Harper's | Occult Digest |
| Grit | | Nation | Rosicrucian Magazine |
| Harper's Bazaar | | Independent Woman | Today's Astrology |
| Holland's | | Nation | |
| Household Magazine | | New Masses | POPULAR SCIENCE—NATURE |
| Independent Woman | | New Republic | Grit |
| Ladies' Home Journal | | Scribner's | Mechanics and Handicraft |
| McCall's | | Virginia Quarterly Review | Modern Mechanic and Inventions |
| Parents' Magazine | | Yale Review | Natural History Magazine |
| Pictorial Review | | | Nature Magazine |
| Vogue | | | Our Dumb Animals |
| Woman's Home Companion | | | Popular Mechanics |
| Woman's World | | | Popular Science Monthly |
| Woman Today | | | Scientific American |
| c—Class, sectional, and specialized fields. | | | This Week |
| America | | | |
| American Hebrew | | | AGRICULTURAL |
| (Continued next column) | | | Country Gentleman |
| | | | Country Home |
| | | | Farm Journal |
| | | | Farmer's Wife |
| | | | Rural Progress |
| | | | Successful Farming |
| | | | (also Farm Magazines) |

JUVENILE MARKETING CHART

FICTION AND ARTICLE MATERIAL—CLASSIFIED ACCORDING TO SEX AND AGE REQUIREMENTS

| GENERAL PUBLICATIONS | RELIGIOUS PUBLICATIONS | | |
|---------------------------|-----------------------------|----------------------------------|--------------------------|
| OLDER AGE | | | (Boy and Girl) |
| (Boy) | TINY TOT (4 to 9) | Junior World (St. Louis) | Cargo |
| American Boy | (Boy and Girl) | Luthern Boys and Girls | Christian Youth |
| American Farm Youth | Child's Own | Olive Leaf | Friend |
| American Newspaper Boy | Children's Friend | Our Boys and Girls (Elgin, Ill.) | Sunday School Messenger |
| Boys' Life | Children's Leader | Our Boys and Girls (Pa.) | Young Canada |
| Open Road for Boys | Dew Drops | Picture World | Young Catholic Messenger |
| (Girl) | Jewels | What To Do | Young Crusader |
| American Girl | Little Folks, The | | Young Israel |
| Young Dancer | Our Little Folks | | Young People |
| (Boy and Girl) | Picture Story Paper | | Young People's Friend |
| Champion of Youth | Shining Light | | Young People's Standard |
| Christian Science Monitor | Stories | | Young Soldier & Crusader |
| Famous Funnies | Storyland | | Youth's Comrade |
| Parade of Youth | Storytime | | |
| Scholastic | Story World | | SENIOR AGE (16 on) |
| St. Nicholas | Wee Wisdom | | (Boy and Girl) |
| Story Parade | | | Challenge (Canada) |
| Young America | | | Challenge (Nashville) |
| YOUNGER AGE | JUNIOR (9 to 12) | | Classmate |
| (Boy and Girl) | (Boy and Girl) | | Epworth Herald |
| Child Life | Boys' and Girl's Comrade | | Epworth Highroad |
| Children's Play Mate | Children's Friend | | Evangelical Tidings |
| Grade Teacher | Explorer, The | | Forward |
| Mickey Mouse Magazine | Institute Leaflet | | Front Rank |
| Two to Teens | Junior Catholic Messenger | | Lutheran Young Folks |
| | Junior Joy | | Onward (Canada) |
| | Junior Life | | Onward (Richmond) |
| | Junior Weekly | | Our Young People |
| | Junior World (Philadelphia) | | Socialist |
| | (Continued next column) | | Sunday Companion |
| | | | Watchword |
| | | | Young People's Paper |
| | | | Young People's Weekly |

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Thrilling Confessions and *Popular Confessions* are announced as two new magazines with which Standard Magazines, 22 W. 48th St., New York, will enter the confession field. Leo Margulies, editor, writes: "Both these magazines will use short-stories from 1000 to 6000 words in length. The stories may be told from either the man or the woman angle, but must be in the first person. Sex interest should be heavily stressed." Standard Magazine rates are 1 cent a word and up, on acceptance.

Utem Publications, Inc., 381 Fourth Ave., New York, announce the publishing of a new adventure magazine with a new angle of appeal. Writes J. A. Rosenfield, editor: "We want at once adventure stories, told in the first person, and from 3000 to 6000 words in length. While these stories may range all the way from love adventures to war in Liberia, they must ring with sincerity, sparkle with novelty, and thrill with suspense. There must be nothing vulgar or risqué. Writers should not waste their time submitting conventional, mediocre stuff. Literary style, however, while desirable, is not the first essential. If the writer has had an interesting experience we will pay him for the bare idea. We pay from 1 cent to 1½ cents a word, on acceptance, and report in about two weeks." The title has not yet been released.

Pocket Love Magazine, 79 Seventh Ave., New York, is the title of the new love-story magazine under the editorship of Miss Daisy Bacon. It will follow the general formula of *Love Story Magazine*, but is published in pocket size. The first issue contains a complete novel, two novelettes, and six short-stories.

The Frank A. Munsey Company, 280 Broadway, New York, is preparing to issue a new love-story magazine under the editorship of Amita Fairgrieve, editor of *All Story*. Good rates, on acceptance.

Western Action Thrillers, 149 Madison Ave., New York, is a new member of the Dell group. The stories are told largely in pictures, and a special technique probably will be required of writers aiming at this new market.

Boys' Life, 2 Park Ave., New York, published by the Boy Scouts of America, "is seeking few manuscripts, but really good ones," writes Evelyn O'Connor, assistant editor; "stories for boys that have originality and freshness in subject and treatment. The editors are weary of examining crook stories and sports stories and adventure stories that follow a mechanical and hackneyed pattern." Payment here is at 1½ cents a word up, on acceptance.

All Fawcett-owned magazines which have been published in Greenwich, Conn., will be moved, effective April 1, to 1501 Broadway, New York. This includes *Modern Mechanix*, *Daring Detective*, *Dynamic Detective*, *Romantic Stories*, *Startling Detective Adventures*, *True Adventure Tales*, and *True Confessions*. Robert Hertzberg has been named editor of *Modern Mechanix*, to succeed Tom Mahoney, who has joined the staff of *Look*.

The Explorer, 209 Queen St., W., Toronto, Canada, is the title which has replaced *Playmate*, published by the United Church of Canada. It is a juvenile, edited for boys and girls from 9 to 11 years of age.

Railroad Stories, 280 Broadway, New York, has the following specifications for fact articles, writes Freeman H. Hubbard, editor: "We still use old historical stuff, but we are laying a bit more emphasis than heretofore on modern, even prophetic, trends. What are the railroads doing to regain lost business? How are they breaking away from old methods, old equipment? What are they likely to do in the future, and why? Our readers are keenly interested in new developments, especially those not already publicized far and wide. The first rule for dealing with *Railroad Stories*, as with most publications, is to query the editor before setting to work on a fact article, stating briefly but fully the high-lights of the subject and your own qualifications. We frequently buy from authors who have access to rare material but do not know how to write it. During 1936 we published more fact articles of 4000 words or longer than, I believe, we did during the entire five years preceding. We still need short fact articles, but we use the longer ones also. Rates paid are 1¼ cents a word and up, on acceptance.

Bachelor, 515 Madison Ave., New York, is a new monthly devoted to articles and fashions of interest to bachelors. Henry Sherman Adams, for twenty-one years editor of *The Spur*, will be managing editor. It uses short-stories, for which it is reported to pay a flat price of \$25 each.

Young America, 32 E. 57th St., New York, is increasing its rate of payment for fiction, writes L. A. Langreich, editor. "We are in particular need of fast-moving serials, containing a certain amount of girl interest, up to 10,000 words. All themes are acceptable except hidden treasure, love, etc. Soft-pedal on gun-play, murder, kidnapping, etc. Payment at ¾ to 1 cent a word will be made on publication. We are also always open for good short short-stories of about 900 or 1000 words, for which we pay a flat rate of \$7.50 each."

Look, Inc., 715 Locust St., Des Moines, Iowa, "is a liberal but exacting market for the amateur photographer," writes Gardner Cowles, Jr., president. "Pictures must not only be technically good but must tell a story of interest. Unusual feature rather than news pictures are desired. The magazine is interested particularly in sets of three or more prints dramatically revealing the step-by-step development of an unusual action. Human-interest and scientific subjects affecting every day life, as well as bizarre oddities, are used. The magazine has no use for ordinary portraits or purely scenic views. Eight by ten glossy prints are preferred. A minimum of \$5 per print is paid. Pictures are usually purchased or rejected the day received. Vernon Pope is managing editor."

Capper's Farmer, Topeka, Kans., Ray Yarnell, editor, writes: "Most of the editorial material used in our magazine is supplied by the staff, or on assignment by special writers, and by farmers. It consists largely of actual experience items about all farming activities and must be authenticated; lengths, 800 to 1500 words. Some short-stories of 3000 to 5000 words, and serials of about 25,000 words, as well as jokes, are purchased. Rates are 1 cent a word and up; jokes, \$1 each, on acceptance."



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Popular Photography, 608 S. Dearborn St., Chicago, the new Ziff-Davis magazine devoted to photography, is edited by B. G. Davis, who sends the following statement: "We are in immediate need of material and wish to invite your readers to submit suitable material at once. We need articles of the following types, non-fiction exclusively: How-to-do-it and how-to-make-it. Adventure features and success stories; any unusual adaptation of photography, either for hobby or profit. Daring, rare, censored, and tricky photographs. Illustrations should accompany all articles. They should run from 1500 to 3000 words. Briefs are needed, running from 100 to 750 words, both with and without illustrations. The contributor should bear in mind that *Popular Photography* is designed to reach the amateur market, and material must be accurate and authentic yet simply written. Rates are 1 cent per word, photographs \$3 to \$5. By special arrangement higher prices will be paid for material that is especially worth while. We are in immediate need of this material. Contributors are welcome to submit ideas to us, and the editor will be very glad to give an opinion or offer suggestions in regard to proposed manuscripts."

Radio Libraries, Limited, 540 N. Michigan, Chicago, writes: "We are starting the production of recorded radio serials and will be interested at this time in all types of serials in 13 installments of 15-minute and 30-minute episodes. We are especially interested in good human-interest dramatic material in the 15-minute length, and mystery-detective serials in the 30-minute length. We pay according to arrangement, cash or royalty. Writers are asked to send sample script and outline of complete feature, instead of complete serial play, enclosing self-addressed envelope." M. M. Wilkie, secretary, signs this statement.

Betty Detrick Features, 1040 Geary St., San Francisco, a syndicate, is seeking intimate, little known fact stories of persons, places, and events that have gained national and international attention. "Although the facts may be a century or so old, or may have just happened yesterday, as long as the names of the persons, places, or events of which you write are familiar to the public you are on the right track. Literary style is not essential, as all material will be rewritten—but use some actual and proven dialogue if at all possible. Tell your facts in three of four double-spaced pages or as many more as you choose, state your authority, and be accurate. Payment will be fair, and submitted to you according to the importance of your articles, which shall have every protection." Lucille Burton, editor, signs the request.

Undercover Detective Stories, 1614 N. Broad St., Philadelphia, is a new monthly edited by J. Clark Samuel, who writes that he is in the market "for fact-fiction detective stories from 1500 to 5000 words in length. Photographs of principals involved and other interesting shots should accompany stories. Can also use snappy, pertinent fillers of from 50 to 250 words on crime topics. The editors will be glad to look over brief advance synopses of stories. The magazine is also interested in buying unusual photographs relating to crime aspects. Payment for submitted material will be made upon acceptance." The rate paid is not stated.

Funk & Wagnalls Co., 354 Fourth Ave., New York, book publishers, are seeking more non-fictional factual books. The company is reported to be increasing its list considerably for the fall.

Foreign Travel, 25 Broadway, New York, uses travel articles of approximately 1800 words, with photographs, paying \$25 per article with pictures, but is overstocked at present, writes Curtis Patterson, editor.

Outwitting Handicaps is the new title adopted by the former *Crutch and Cane Magazine*, Alfred Street P. O. Box 96, Detroit, Mich. Harry E. Smithson, editor, writes that under the new name the magazine will have a broader editorial policy. "*Outwitting Handicaps* is devoted to the achievements of those who are handicapped in one way or another, and activities of organizations looking forward to the rehabilitation of the handicapped. We are especially interested in bringing to light the thought, circumstances, or course of events that contributed to success, physically or in restoration of earning capacity. Material should be limited to 2000 words, accompanied by pictures when available, and must be authentic, constructive, educational, and inspirational. Rates are from $\frac{3}{8}$ to $\frac{1}{2}$ cent a word, with allowance made for pictures. Material reported on within three weeks and payment made on acceptance."

Railroad Stories, 280 Broadway, New York, "is actively in the market for poetry, for the first time in years," writes Freeman H. Hubbard, editor. "We don't care if a poet is old or young, male or female, provided he or she can write about railroading with vigor and originality. Our readers prefer short rhymed verse, with a definite masculine appeal; not the old stuff about wrecks or near-wrecks or trite heroism." Rates are 25 cents a line and up, on acceptance.

Queens' Gardens, 420 Witherspoon Bldg., Philadelphia, illustrated paper for girls published by the Board of Christian Education of the Presbyterian Church in the U. S. A., is always in the market for good serials and short-stories, writes Park Hays Miller, editor. "In general, situations to be avoided because they have become particularly trite are forest fires, emergency operations, fear of swimming, riding, or similar phobias, confessions of cheating on examinations, mortgages, the rescue of something belonging to a wealthy or important person. Stories with historical backgrounds of other days are used when they are well done, but the number received is often out of proportion to the number that can be used. We do not relish 'moral preachments.' We feel that a better approach is good characterization of normal characters solving in a Christian fashion normal problems of twelve to fifteen-year-old girls. We are in the market for short-stories of 2800 words and serials of from five to ten chapters of the same length. The stories ought to be aimed at the interest of the top age. They may contain boy characters. For seasonal material authors ought to bear in mind that copy is made up at least four months in advance. School stories, mystery stories with more than just an exciting plot, athletic stories that are not only athletics, will be welcomed. We are interested in developing understanding between brothers and sisters, children and parents, friends, other races and nations. We like touches of humor. We are well supplied at present with illustrated articles in the nature, travel, and biographical fields, but are always glad to read anything new and different. We no longer use unillustrated fillers. We are also in the market for religious material for our editorial page. This may include explanations of Biblical customs and other material with Biblical background, but it should be definitely related to the experiences and needs of our readers and the development of their Christian personality." Our rates are now $\frac{1}{2}$ cent a word, payable on acceptance.

Blue Ribbon Books, Inc., 386 Fourth Ave., New York, has taken over the business of A. L. Burt Company. The Burt Company has for many years been one of the two leading firms of reprint book publishers (the other being Grosset and Dunlap) and the business will be continued under the Blue Ribbon imprint.

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Ladies' Home Journal, Philadelphia, "is interested in the better grade of popular fiction and prefers short-stories not longer than 5000 words," writes Stuart Rose, associate editor. "We will publish a short short occasionally, if it is authentically a story, and not an anecdote or sketch, and is of interest to women. Serials should run five or six installments, not more, and average 9000 or 10,000 words an installment. Articles, on subjects which seem to be of vital interest to American women, in many cases are arranged beforehand, and it is a good plan for article writers to submit an outline rather than the finished product. The pages of the *Ladies' Home Journal* are open to the work of new writers, but, naturally, it is easier for an aspiring writer to sell us a short-story than a serial." Bruce Gould and Beatrice Blackmar Gould are editors. First-class rates are paid, on acceptance.

The American Boy, New Center Bldg., Detroit, Mich., asks that seasonal stories be submitted at least six months ahead of the season. "A good football story that arrives too late for the season is likely to be sent back," observes Franklin M. Reck, editor, "even though it deserves publication, because magazines in our field are reluctant to overload their inventories. We will hold over one or two good sports stories, but no more." He adds: "*American Boy* is on the lookout for the compact story of 4000 words that doesn't sacrifice plot and characterization. A number of our writers can work inside this length without cramping themselves. Others can't, but the preference goes to those who can." Rates here are usually 2 cents a word and up, on acceptance.

Radio Station WDWS, 48 Main St., Champaign, Ill., is interested in considering radio plays. John H. MacAleney, continuity chief, writes: "We are not, unfortunately, in a position to buy any plays, but operate strictly on the 'you write—we sell' basis. In other words, if young writers who want to try writing for radio will send us their attempts—provided they are acceptable—we will adapt them to our style of presentation and try to sell them to our advertisers. In that event the writer gets his or her cut. We will also help such writers in every way to learn the proper technique."

North American Trapper, Box 663, Charleston, W. Va., is urgently in need of material, writes Charley Roy West, editor. Articles on hunting and fishing, or any phase of the outdoors, essays on conservation, short-stories dealing with hunting and fishing, all up to 2000 words, and serials and novelettes up to 6000 or 10,000 words, are sought. Verse, fact items, and outdoor photos, are used. Payment is made on acceptance at ¼ cent a word up to 1 cent, photos 50 cents to \$2. Contributors have complained of very slow reports by this magazine and a writer sends us a card on which the editors offered payment in advertising space, not cash.

The Miraculous Medal, 100 E. Price St., Philadelphia, Catholic quarterly edited by Rev. Joseph A. Skelly, C.M., offers a market for articles of 1500 to 2500 words and short-stories of 2000 to 3000 words having a religious and moral bearing. It is overstocked with verse. Payment is made on acceptance at 1 cent a word.

Pictures, *The Snapshot Magazine*, 343 State St., Rochester, N. Y., published by the Eastman Kodak Company, pays \$3 each on acceptance for unusual amateur photos. "Photos must be of first quality, high in interest, either 'pictorial' or human interest," writes Wyatt Brummitt, editor, "Full data is required—camera, film, exposure details, etc. No manuscripts wanted. 'We roll our own.' The film is required, plus releases for maker and persons shown."

Writer's

1937
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BOOK

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by Eric Stanley Gardner

**WRITING RADIO
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THE WRITER'S MONTHLY, Dept. AJ,
Springfield, Mass.

Detective Fiction Weekly, 280 Broadway, New York, should, of course, be listed as paying 1¼ cent a word and up, not ¼ cent, as a typographical error in the March Handy Market List had it. William Kostka, calling the error to our attention, observes that while the minimum is 1¼ cent, the average rate paid is much higher than that. Payment is made on acceptance, except to new writers unknown to the editor, in which case payment is made on publication, though if proper references are presented, even that delay is dispensed with.

Geo. R. Keith & Co., manufacturers, Golden Gate Ave. at Polk, San Francisco, write: "We can use short tales, 150 to 500 words, that relate how someone, somewhere, got a job one time, or how a position might be gotten. Payment is \$1 to \$15, according to the practical merit of the idea or suggestion. Remittance is made immediately upon acceptance and decision is given usually within five days. No manuscript returned."

International Astrology Magazine, 122 E. 42nd St., New York, uses "articles of a strictly astrological nature, written in plain English—no fiction or verse," writes David Lee Norman, editor. Payment is made by arrangement with the author.

The Popular, 79 Seventh Ave., New York, should be listed as paying 1 cent a word, on acceptance, instead of 2 cents as stated in the March Handy Market List.

Feature Bureau, 870 Seventh Ave., New York, is a new syndicate, which will deal exclusively with articles and regular columns by men and women outstanding in their respective fields.

Alfred A. Knopf, Inc., book publishing firm, has moved from 730 Fifth Ave. to 501 Madison Ave., New York.

Ballyhoo, the Dell humor magazine at 149 Madison Ave., New York, has gone to pocket size.

The Grade Teacher, formerly at 414 Fourth Ave., New York, should now be addressed at Darien, Conn. It is edited by Florence Hale and uses articles on methods in elementary grades and short-stories for little children up to 500 words. Payment is at ½ cent a word, on publication.

Gold Seal Detective, *Ace Detective*, *Headquarters Detective*, and *Ace Mystery*, of Magazine Publishers group, 67 W. 44th St., New York, have been discontinued.

Hostess Magazine has been discontinued by the Mathews Company, Detroit.

Star Dust, a column in the *Seattle Daily Star*, is now open to poems, not only from Puget Sound poets but from contributors wherever located. It does not offer payment. Poems should be submitted to Josephine Ingraham, editor, 4707 49th Ave., N. E., Seattle, Wash.

Although *The Journal of American Poetry* was discontinued several years ago, manuscripts still continue to be submitted, writes Alice MacFarland, former editor. She requests that verse writers save themselves postage by scratching it off their lists.

PRIZE CONTESTS

The Rosicrucian Magazine, Oceanside, Calif., offers prizes of \$50, \$25, \$15, and two of \$10 each, for acceptable articles on Rosicrucianism, philosophy, mysticism, and various phases of occultism. Articles on mediumship, crystal gazing, or "other negative forms of psychic development," not considered. Manuscripts should contain not less than 2000 words. Write "Manuscript Competition" at top of first page, also name, address, and number of words. Closing date, April 15.

Railroad Stories, 280 Broadway, New York, is paying \$2 each for cleverly written "tall tales" or lies, with a railroad background, not over 200 words, based upon anything that has appeared in a recent issue of the magazine. No preference is given to contributors with railroad experience, but those who have had such experience are asked to state name of road and job held, for publication. Address Tall Tales Editor."

The House of Heinz offers \$5 for acceptable "smart, original recipes or interesting facts about the 57 Varieties." Mail to Demi Tasse, C/o The House of Heinz, Dept. 31, Pittsburgh, Pa.

Our Dumb Animals announces: In connection with the annual Be Kind to Animals observance, the American Humane Education Society, 180 Longwood Ave., Boston, offers a cash prize of \$25 for the best original essay of not more than 1000 words presenting "Arguments for the Zoo" and the same prize for an essay presenting "Arguments against the Zoo," received not later than May 15, 1937. However, if, in the opinion of the judges, no essays submitted are deemed worthy, the prizes will not be awarded. All MSS. must be typewritten, on one side of page only, with name and full address of author in upper corner of first page of text. Address Essay Contest Editor.

Collyer's Publishing Co., 300 W. Adams St., Chicago, announces a prize consisting of an all-expense trip to see the Kentucky Derby, May 8th, for best letters, 100 to 300 words, telling why a certain horse should be considered as an entrant or potential winner in this classic event. Each entry must be accompanied by a ballot appearing in *Collyer's Eye*, ten-cent sporting weekly issued by the company. Closing date, April 24.

The Hobby Guild of America, 11 W. 42nd St., New York, makes the unsatisfactory requirement that material submitted in its various contests be accompanied by an entrance fee—50 cents for contestants over 18 years of age and 25 cents for those under 18.

GREETING CARD DEPARTMENT

Geo. S. Carrington Co., 2732 Fullerton Ave., Chicago, will be in the market during April and May for Christmas and Valentine material. Christmas verses should be quite general in character, 4-liners preferred. No relatives or special titles. Laugh-getters sell best among Valentine offerings to this firm. These may be one-line prose sentiments based on a pun, or two or four-line rhymes suggestive of amusing illustration. The company a year ago also bought a few valentines of the friend-to-friend type. Do not submit flowery effusions, sentimental tributes, or proposals. A. D. Watson, Jr. 25 cents a line.

Always interested in humor is Miss Mary E. Johnson of Hall Bros., Inc., Grand Ave. & Walnut St. at 26th, Kansas City, Mo. This firm offers a year around market for Everyday (Birthday, Convalescence, Shower, Anniversary, etc.) Current seasonal requirements are for Mother's Day, Father's Day and Graduation. Valentine needs have been filled, but at last information Miss Johnson could still use a few Easters. If you have some A-1 verses on special titles such as "Easter Greetings to the Shut-In," "My Classmate's Graduation," "To Grandmother on Mother's Day," and "To the New Daddy on Father's Day," try them here. Juveniles and greetings for relatives also welcome. 50 cents a line.

C. B. Lovewell will be ready around the first of April to review sentiments for the Mother's Day line (1938, of course) of the McKenzie Engraving Co., 1010 Commonwealth Ave., Boston. Clever novelties for the Everyday occasion are always wanted by this firm. 25 cents a line.

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TOO FEW BUSINESS WRITERS DO INTELLIGENT, THOROUGH WORK

By JOSEPH A. FLETCHER
Associate Editor, Chain Store Age

TIMES are getting better and magazines are growing larger; more material is needed to balance the advertising space. Staff writers will be unable to do an adequate job. More reliance will be placed on correspondents. But editors will continue to be more critical than they were before the depression. The percentage of reject slips will be high in the free-lance field, with a few correspondents garnering the benefits of bulkier magazines and higher space rates.

Business magazines *prefer* spot correspondents; yet a corps of staff writers large enough to cover the entire country is a luxury the trade paper cannot afford.

Unfortunately, although free-lance writers are doing valient work in behalf of holding down the postal deficit, too large a percentage of the material is stamped for reject before it reaches the postoffice.

With a few exceptions free-lance writers spread themselves too thin; they try to reach too many magazines with too many stories. They regard themselves as writers instead of gatherers of facts. They neglect the lessons contained in their rejected manuscripts, steadily continuing to send out the same type of article that the editors just as steadily reject. They fail to study the magazines for which they presumably are writing. Therefore nearly every effort is a weak shot in the dark which fails to hit the mark. The result is a lamentable waste of effort; long hours of hard work with inadequate returns.

Too few business-paper writers are doing intelligent, thorough work. Therefore many parts of the country are covered inadequately. For this reason we are forced to send staff writers on trips to some cities although we prefer local coverage. Some editors, wearied of trying to develop correspondents who will not cooperate, are cutting down on the number and making traveling correspondents of those who remain, expanding each correspondent's territory and space.

Not only are established publications offering greater opportunities for correspondents but the improvement in economic conditions is creating new magazines. Some will prosper; others may pass out with the next business depression. Meanwhile, all offer a market for correspondents.

Pictures are being used to an increasing extent. Popular magazines set the pace which business publications follow. The current success of pictorial magazines is making business editors picture-conscious. More than ever editors want correspondents to "get the picture."

Although pictures may cut into text space this undoubtedly will be equalized by increases in rates. As business improves publications will make up the deficits many suffered during the depression. This done, editors will realize that a rising economic structure forces up the cost of living. Wages must rise; so must space rates.

LITERARY MARKET TIPS

Douglas G. McPhee, 111 Sutter, San Francisco, announces a new western trade publication which will be issued from San Francisco beginning in May. It will be a monthly, designed for food retailers. It will emphasize practical material of concrete, "how-to" character, calculated to help food merchants in display, store arrangement, salesmanship and service, advertising, promotions, and other phases of merchandising. Articles submitted should be based on western conditions and methods; "success" stories of grocers who have applied original and effective methods will be sympathetically considered. No controversial issues or abstract principles will be discussed. First-person articles will be welcome. Preferred length is 1000 words, although, if necessary, manuscripts may run to 1500 words. Good pictures and plenty of them are essential; contributors should be prepared to supply necessary releases from individuals photographed. Payment will be made promptly upon acceptance, at rates better than are customary among trade publications.

Robert E. Wade, Jr., managing editor, *Western Advertising*, 564 Market St., San Francisco, writes: "*Western Advertising* has not been in the market for professional writers' material for several years, and does not anticipate any demand along those lines for some time to come. Meanwhile, we are receiving an increasing amount of unsolicited material, which represents an unfortunate waste of time on the part of the authors (not to mention ourselves!)"

Automotive Daily News, New Center Bldg., Detroit, has issued a three-page bulletin to correspondents to help them cut down the amount of unusable material submitted. Any writer wishing to "break in" at *Automotive Daily News* should write William C. Callahan, managing editor, for a copy of these instructions.

Shears, Haywood Bldg., Lafayette, Ind., does not pay for articles describing new boxes, as this type of material smacks too much of publicity for the company manufacturing the box. M. Pottlitzer is editor.

Super Market Merchandising, 45 W. 45th St., New York, is in the market for articles on management and operating of super markets of the type now common on the Pacific Coast, and in the East. A good success story, plentifully illustrated, should rate quick acceptance. M. M. Zimmerman is editor.

The Northwestern Miller, 118 S. Sixth St., Minneapolis, announces that the fourth issue of each month hereafter will be a Distributors Number, with a large special circulation, additional to regular distribution, among wholesale grocers, flour jobbers and brokers. For this issue will be needed news of trade association and club activities of the wholesale grocers and flour jobbers, as well as anything that has to do with the transportation, storage, distribution and merchandising of flour and other mill products. Carroll K. Michener, managing editor, adds that illustrations are highly desirable.

All Wave Radio, 16 E. 43rd St., New York, announces that it is no longer soliciting material dealing with radio.

Electrical South, Grant Bldg., Atlanta, Ga., desires regular correspondents in principal cities of the South, reports Carl W. Evans, editor. Payment for news and features of interest to electric power companies, electrical contractors, dealers, wholesalers, is made on publication at $\frac{3}{4}$ to $1\frac{1}{2}$ cents a word.

Health Foods Retailing, Box 50, San Francisco, covers not only exclusive health food stores, but successful health-food departments of grocery stores, informs Helen T. Kordel, editor. This publication has an unusual system of payment— $\frac{3}{4}$ cents a word for unillustrated articles, and 1 cent a word for articles with photograph. For additional photographs, \$1 each is paid, extra.

Western Beverage, Mills Bldg., San Francisco, is occasionally in the market for liquor merchandising stories of not more than 1500 words. R. W. Walker, editor, reports that payment is made after publication.

Banker & Financier, 342 Madison Ave., New York, is overstocked with articles and, at the present, out of the market. A. Selwyn-Brown is editor.

Spirits, 220 E. 42nd St., New York, uses 1500-word articles on the manufacture and merchandising of wines and liquors; also, 100-word short fact items, and news items. A. B. Greenleaf, editor, replied, "Not limited," to the question, "At what general word rates?" Payment is made on publication.

Banker & Tradesman, 465 Main St., Cambridge, Mass., is a statistical paper and buys no outside material. The editor requests, "Please make this plain, for many writers send excellent stuff to us which should go elsewhere."

Official Motor Freight Guide, 732-738 W. Van Buren St., Chicago, does not contain editorial matter.

American Bank Reporter, 420 E. 149th St., New York, is a directory of banking institutions and does not publish articles of any kind either from its own compilation staff or from outside contributors.

Motor Freightier, 921 Lloyd Bldg., Seattle, Wash., pays 1 cent per word and up to 3 cents, depending upon value of article, for articles dealing with commercial transportation in the Northwest. States E. H. Thomas, editor: "We are particularly interested in articles of from 1000 to 2000 words pertaining to the automotive commercial traffic of the West, legislative problems of the group as a whole, etc. All copy must be sent subject to publishers' approval, and no articles will be returned unless return postage is enclosed."

Clubs, 600 W. Van Buren St., New York, has suspended publication—again!

Institutional Outfitter, Chicago, has again become the property of Engineering Publications, 1900 Prairie Ave., Lewis W. Britton, editor. Institutional Publications, Inc., 612 N. Michigan Ave., which, for the last year and one-half or so, have published the *Institutional Outfitter*, will begin publication of the *Institutional Jobber*. A. B. Engelsman, editor, states, however, that very little, if any, free-lance material will be purchased.

Southwest Hardware & Implement Journal, Dallas, Tex., has moved from 1900 N. St. Paul St. to 210 S. Poydras St. R. C. Dyer, editor, pays low rates for a small amount of purchased material.

Dairy Goat Journal, Fairbury, Neb., writes: "We have almost a year's supply of material on hand, and a manuscript would have to be something remarkable for us to consider it at this time." When buying, C. A. Leach, editor, pays 1 cent on acceptance.

National Cleaner & Dyer, 305 E. 45th St., New York, has raised its rate from $\frac{2}{3}$ cents to 1 cent. Unusual photographs of interest to cleaners and dyers are in good demand.

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